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Readers of THE CLASSICAL WEEKLY will recall a discussion (Numbers 19 and 20 of Volume I) of the teaching of Latin in German Gymnasiums and the changes suggested by Professor Aly. In the August number of the Classical Review is a short but interesting account of the teaching of Latin and Greek in the Goethe-Gymnasium at Frankfurt by one of the teachers there. This gymnasium was founded in 1903 and Latin is taught only in the last six years, the number of periods per week (of 50 minutes each) being 10, 10, 8, 8, 8, 8, or 7. This period, it will be observed, is only two-thirds of the regular German gymnasium. The course of study in Latin, in so far as the reading is concerned, is almost as much of a *lanc saturæ* as was Professor Aly's. It is as follows: after one year devoted to introductory work, we have, for the second year, Caesar B. G. I-VI, selections, Ovid Met., about 700 lines; for the third year, Caesar B. G. VII, Sallust, Cicero's Catilines, Ovid Met., about 1,000 lines; for the fourth year, Sallust, one speech of Cicero, Livy, 1,600 lines of Vergil, selections; for the fifth and sixth years, Cicero, one speech, selected letters or a philosophical book, Tacitus, Annals, Histories, Germany, selections from Horace.

In this program, as in that of Professor Aly, is included what we include in the freshman year at college. Making all deductions, however, much more is accomplished in the three years of Latin study in this Gymnasium than is accomplished in three years of the High School in this country. It must be noted, however, that not as much more is accomplished as the greater amount of time devoted to the subject would lead us to expect, judging by our own results. But what they fail to accomplish in additional reading is unquestionably accomplished in more complete training.

Two or three passages in this account give room for thought.

(1) The pupils begin their language study in the very first year of the gymnasium with French, which they have had for three years when they begin their Latin; so

in French and particularly in German they learn to understand the system of syntax that is also used in our Latin and Greek grammar; when Latin begins, the master knows exactly what terms and ideas he may take for granted in studying the parts of speech and the sentence structure, and he may expect that the pupil will be able graphically to analyze a sen-

tence or a sentence-group by means of a 'sentence-diagram'.

In spite of alleged improvements in the teaching of English in our schools it is a matter of common knowledge that teachers of Latin have to devote a good part of their first year to teaching the fundamentals of general grammar and syntax which should have been learned in the English work. So much is this the case that it is a serious question whether time would not be saved if all training in formal grammar were reserved for the Latin work and the time assigned to English reduced accordingly. The other attitude, that the training in formal grammar should be begun and efficiently carried on in the instruction in English, seems still not fully appreciated by our English teachers.

(2) We do not learn words out of a vocabulary, then use them to make out a Latin sentence or to translate a German sentence into Latin; but the pupil learns each word first in a Latin sentence. This sentence the teacher makes clear, having recourse to the French when there is an opportunity, and, so far as possible, with books closed. The sentence is then got out of the pupils by means of questions in Latin, and it is worked out into several German sentences to be translated into Latin until it sinks into their minds; this sentence now helps to fix in the memory the foreign words which the master has already written upon the board, and which the pupil finds in the vocabulary to help him in his home-work.

From these sentences of the Reader, the pupil gets his grammar; it a rare exception, if the master in teaching accidence has the grammars opened first to learn a series of endings.

This surely indicates a habit on the part of the teacher of using Latin in his class and a habit on the part of the pupil of understanding it when thus used, a habit which, as I have indicated previously, is not difficult to acquire if persisted in. This habit of question and answer on the text in Greek and Latin is not discontinued when the reading of continuous pieces begins. The ancient languages must not exist for the pupils only on paper, says Mr. Bruhn, a remark which deserves cordial support.

(3) There is always a blackboard on the wall behind the class, at which two pupils can write at the same time; especially during the time when the home-work is gone through, there are always two pupils busy writing the translation of sentences; as soon as it is written out, the class turns round and corrects what is written. Thus each day the master has a visible proof of what the class can or cannot

do; many a mistake is scotched here before it can get into the pupils' work.

The article gives specimens of examinations in prose required at the final examination and other information which should be of interest to teachers.

G. L.

HOW FAR DOES THE WORD-ORDER IN LATIN INDICATE THE PROPER EMPHASIS?

(Continued from page 2)

Again we may test by this same principle the assertion that the verb is never emphatic when final, but is emphatic in proportion as it recedes from the end.

Now, first of all, the Romans felt that the finite verb normally belonged at the end of a Latin sentence, whatever their reasons for such a feeling may have been. Quintilian says expressly (9. 4. 26) *verbo sensum cludere multo, si compositio patiatur, optimum est. . . . sine dubio erit omne quod non cludit hyperbaton*: "To close a sentence with a verb is far the best, if harmony of structure permits. . . . Doubtless every verb that is not at the end is a case of hyperbaton".

Why is this order best? Because, says the great teacher, "the strength of language lies in verbs" (*Ibid.*; 1. 4. 18). In view of these explicit statements it is once more surprising to read in one grammar (A. and S., p. 377) "it was a Roman habit of thought to put the least emphatic part of a statement into verb form¹". The Latin verb, on the contrary, had a power of condensed and weighty expression which is entirely unknown to most modern languages. In English the imperative is the only verb form that can constitute a complete sentence. The Latin, in which the personal endings retained their pronominal force, naturally delighted in heaping coordinate verbs together and thus telling a tale or voicing an emotion with unsurpassable brevity, vigor and animation. Was Caesar aiming at the least possible emphasis when he wrote to the Senate, *Veni, vidi, vici?* No doubt many who know this famous despatch and very little Latin besides regard it as a stroke of genius, one more proof of his daring originality. Nothing of the kind. Any slave or parasite on the stage might easily outdo it. In Phormio 103, 104, we have *imus, venimus, videmus*. And again (135, 136) *persuasumst homini, factumst; ventumst, vincimur; duxit*. Further (186) *Loquarne? incendam; taceam? instigem; purgem me? laterem lavem*. Scarcely less familiar than Caesar's message is Cicero's *abiit, excessit, evasit, erupit*. Incidentally we may consider whether the effect would have been better if the words had been arranged in the reverse order and delivered thus: "He has BROKEN

OUT, he has escaped, he has withdrawn, he has gone away". Again we have in the third Catiline (16) a sentence consisting of five verbs: *appellare, tempore, sollicitare poterat, audebat*. The verb, then, having such potentialities, was regarded as embodying in itself the pith and point of the sentence. First the subject of remark, not for emphasis, but for clearness; last the thing said, for which alone, or chiefly, the subject, the object and all their modifiers had been introduced. But like every linguistic usage this order, adopted for the sake of emphasis, became the usual thing even in unimpassioned utterance, and, therefore, often the order of least emphasis. In the verb, speaking generally, lies the force of language, but not every verb is forceful. Hence, by a mere habit of speech, the verb is often found at the end of its clause, like Cicero's favorite *esse videatur*, when no special stress can fairly be thrown upon it. This fact, however, should not blind us to other phenomena, whose significance is unmistakable.

The fact seems to be that verbs of energetic meaning, and those that are sharply contrasted with others preceding or following, commonly stand last. Those which recede from the end are the copula *sum*, the imperative¹, and words of weak or indifferent meaning, where another word might easily be substituted without affecting the course of thought.

The most conclusive examples, perhaps, are those in which the same verb is repeated. In the Laelius (82) we have *nam maximum ornamentum amicitiae tollit, qui ex ea tollit verecundiam*. If "the more important word never stands last for emphasis", why is the first *tollit* at the end of its clause, and the second displaced by its object *verecundiam*? Is it not clear that the first *tollit* is more emphatic than the second, and the second less emphatic than the object? To hold the opposite view is as absurd as it would be for a player to deliver Hamlet's line thus: "If thou wilt needs marry, MARRY a fool". In the Cato Maior (76) we read *Ergo, ut superiorum actatum studia occidunt, sic occidunt etiam SENECTUTIS*, and in Milo 34 *At eo repugnante fiebat, immo vero eo fiebat MAGIS*². And in the De Natura Deorum (1. 17) Cicero writes *Sed ut hic qui intervenit (me intuens) ne ignoret quae res agatur, de natura agemus DEORUM*.

But are not these transpositions merely instances of chiasmus, long ago adequately discussed by Nägelebach? Chiasmus may serve us as a designation, but it tells us absolutely nothing about principles. The 9th edition of the Stilistik expressly states that no law has yet been laid down to determine whether anaphora or chiasmus is better in a given case, or

¹ Just why the imperative so often comes early in the sentence the writer is not prepared to say.

² Allen and Greenough 597, b is refuted by a multitude of such sentences. The construction here is complete; *magis* is not an "after-thought", nor can it be conceived as "beginning a new sentence".

¹ A logical inference from the editor's theory and the facts of Latin usage, theory and inference, in the present writer's view, alike erroneous.

which words, in the chiastic arrangement, shall constitute the means and which the extremes (Stilistik 697). Is it not more than possible that appropriate emphasis is often a decisive factor?

But it is time to speak more broadly of sentence-structure as a whole. Emphasis, then, in the Latin period is, in general, progressive, forward-moving. The more significant or telling words, phrases, and clauses follow those which are less so. This may have resulted simply from the orator's habitual use of climax, and the demands of emphasis may not have been consciously regarded; but the fact is easily established. In our *thinking*, we are likely to fasten on the most important things first; the fact first, then, if we have leisure, the reason for the fact, the historical event first, then, if it is striking or important, the date of the event. But when we make our speech or write our history, our causal clauses will precede, the facts will follow. We shall put the date first; *postero die, inita aestate*, or a clause after *cum, ubi, ut primum*, or the like, and the thing that happened will come later. And such is the order commonly found in Latin. But Professor Greenough taught that in the order of prominence, cause precedes result, purpose, manner, and the like the act (601, b). More errors could hardly be crowded into so few words. The only sort of pure purpose clause that regularly precedes the main verb is the parenthetical clause of the *ne plura dicam* order. Such clauses are necessarily unemphatic; there is no verb expressed on which they depend; and invariably they precede the thing that is considered important enough to be stated.

But what of this claim that causes were more prominent in the Roman mind than results? When or where in the history of mankind was this ever true, except of the ultra-philosophical or scientific? If men had been naturally more interested in causes than results, magic arts would not have endured so long, nor would science have been born so late.

But the implication in most of our grammars is that result clauses often precede the main clause. Those who hold the Greenough theory say, "for emphasis". It is astonishing that this error should be so widespread. Pure result clauses in good prose, so far as the writer has observed, invariably follow the word or words expressing the cause. The result-clause is a fact-clause; the main clause frequently conveys no definite idea (*non enim tu is es*, for example), but is simply the vestibule to a veritable colonnade of result clauses; the demonstratives that so commonly precede result clauses, such as *tantus, talis, tam, ita*, etc., are vague, arousing expectancy, but really almost meaningless by themselves; how then can any one resist the conclusion that, in the case of the result-clause at least, we certainly find the more prominent clause coming last.

As regards co-ordinate expressions also, climax is

the controlling principle, wherever the nature of the discourse permits. In quiet narrative or description there is small occasion for climactic effects and the order is logical, chronological, or simply customary. But whenever strong effects are sought, climax determines the arrangement. Indeed Quintilian observes (9. 4. 25), "It is a proof of too great scrupulosity, also, to put that always first which is first in the order of time; not that this order is not frequently to be preferred, but because that which was earlier in the doing is often of greater importance, and ought consequently to be put after less important matters".

Now is not this climactic order precisely what we should expect? How can we imagine a literary artist in any language framing sentences like this: "Catinine's purpose is murderous, hostile, really unkind?" We shall certainly look in vain for such writing in Cicero.

The co-ordinating mechanism of the Latin supplies abundant evidence in favor of forward-moving emphasis. Combinations like *cum—tum*, also *tum vero (maxime, multo magis, etc.)*, and *non modo* or *solum* followed by *sed* or *verum etiam* are unmistakably climactic¹.

In reference to some of these Kühner speaks of diminishing emphasis ("Herabsteigung"). No part of this study has seemed to the writer more interesting and significant than the examination of this statement and the accompanying examples. A correct hypothesis is pretty sure to explain more than the facts which gave rise to it: it is likely to result even in the discovery of principles previously unthought of.

Upon considering Kühner's material attentively (2. 673), it soon became evident that ascending emphasis was required in every instance. The examples are characterized by the correlatives *non modo (solum) . . . sed* (not *sed etiam*). Here the learned German finds sometimes "Aufsteigung", ascending emphasis, and sometimes "Herabsteigung", according as the less forceful or comprehensive word precedes or follows. Thus Cicero says (Planc. 31. 76) *non modo lacrimulam, sed multas lacrimas et fletum cum singultu videre potuisti*: "You might have observed not merely the trace of a tear, but many tears, and weeping with convulsive sobs." Obviously the larger terms succeed the smaller and require the stronger emphasis. When the second member is negative, Kühner teaches that we have descending emphasis. Let us take a single example. In the Tuscan Disputations (2. 34), speaking of Spartan youths scourged at the altars, Cicero says *quorum non modo nemo exclamavit umquam, sed ne ingemuit quidem*: "But of these not only did no one ever cry out, but not even did a single one groan".

¹ For a more adequate summary of the evidence on this point see School Review 15. 643-654.

Exclamavit is of course a stronger word than *ingemuit*. But when a youth is undergoing torture, it is more astonishing that he should refrain from groaning than from screaming.

And just here emerges a principle which, so far as the writer has been able to learn, has never been noted in any of our works on rhetoric and style. It is this: while in a climax of affirmatives the successive words or phrases must increase in breadth or intensity of meaning, in a climax of negatives they must decrease. For example, if we wish to deny what Cicero affirmed in the last citation but one, we should say, "You could have observed no weeping and convulsive sobbing, nor *many tears*, nor even the *TRACE of a tear*".

Now all of Kühner's examples under this head, covering nearly a page, are of this same type. The great German, and many another student of this subject no doubt, noting simply the diminishing intensity of the words as such, assumed that emphasis must also diminish.

Now without doubt any competent Latinist gets the meaning of a Latin sentence, whatever his theory of arrangement may be; but sometimes this doctrine of forward-moving emphasis is essential to accurate interpretation. In the *De Finibus* Cicero says of the Epicurean type of wise man, *Erit enim instructus ad mortem contemnendam, ad exsiliū, ad ipsum etiam dolorem*. This series, *mortem, exsiliū, dolorem*, would seem, at first glance, anti-climactic. The law of negative climax does not apply, and without doubt *mortem* is to us a more fearsome word than *exsiliū*, and the latter stronger than *dolorem*. But the *ipsum etiam* should not be overlooked, and besides climax is always to be assumed when there is room for it. What is Cicero discussing? the behavior of an Epicurean confronting the ills of life. Now the Epicurean's *extremum malum* is not death, nor exile, but pain. Cicero had tried exile for himself and had found it worse than death. The order therefore is strictly climactic. "The wise Epicurean", he says, "will be prepared to think lightly of death, of *exile*, and even of *PAIN itself*".

The principle is also important to the accurate discrimination of synonyms. When Cicero says that the Romans are *appetentes gloriae atque avidi laudis*, the order at once suggests that *avidus* is a stronger word than *appetens*. When he asks (Cat. 2. 19) whether Catiline's adherents hope to be *consules ac dictatores, aut etiam reges*, the order would suggest the relative grade of the offices, if we had no previous knowledge of them.

And finally these views, if correct, are essential to put us in the right attitude toward Latin prose composition. What, then, shall we teach our pupils in the matter of order?

(1) The normal order for the detached sentence

is the traditional one, subject with its modifiers, objects with their modifiers, and last the verb. When, as often happens, the subject is in the personal ending, the object leads off. Take for example the last chapter of the *Gallic War* (7. 90). Here we have fifteen finite verbs, and all but two in main clauses. The sentences are largely detached, and in consequence the verb is final in every case but one.

(2) The verbs which recede from the end are such as the copula, the imperative, and verbs that are neither energetic or sonorous. Any verb, however, may yield its place to subject, object, or adverb, when these deserve such prominence. In the *Pro Murena* (61) Cicero concludes a summary of Stoicism, in which nearly every verb but *esse* is final, by saying *sententiam mutare nunquam*, "he changes his opinion *never*". So Quintilian (9. 4. 30) highly approves him for placing *postridie* last in a sentence found in the second *Philippic* (26), "Transfer the last word to some other place", he says, "and it will have less force, for it gives the conclusion the effect of a sword thrust" (nam totius ductus hic est quasi muco).

(3) The beginning of a sentence is not *per se* an emphatic position. The fourth *Catiline* begins with *Video*, the *Roscius* with *Credo*. How unreasonable to claim that these are the most emphatic words in their respective sentences. *Exordia* always begin quietly, and his seeing or supposing is as nothing in comparison with the fact which he sees, the things which he supposes. The verb, moreover, since it may constitute an entire sentence, is brought in at any point without violence, and may even be sandwiched in between two more emphatic words. In the *Murena* (13) we read *Saltatorem appellat L. Murenam Cato*. How shall we paraphrase? Here we have the object first and clearly emphatic; the verb is next and just as clearly unemphatic; *Murenam* needs more force than the verb; but what of the subject standing last? Can Cicero mean this? "The charge is brought against Murena of being a dancing man; but it originates with that nobody Cato". Certainly not. Cato's personality was all that made it necessary to answer the charge. And Cicero had the very highest respect for his character and ability. Cato is put last to give it the greatest possible prominence. "Murena is called a dancing man; and the serious part of the matter is that this charge is urged by Cato".

(4) An unusual position calls attention to the word so placed. This is true in all languages, probably, and needs no argument. The sentence last quoted is a striking example.

(5) Climax is always to be aimed at when the material allows. The more vigorous substantive, epithet, verb, adverb, phrase, or clause should follow, and the effect is to be accentuated by climactic connectives far more freely than would be elegant in

English. Cf. Cat. 4. 6 manavit non solum per Italiā, verum etiam transcendit Alpis, et obscure serpens multas iam provincias occupavit¹. If the series is negative, the order should of course be reversed.

(6) Emphatic words are often to be thrown into relief by interposing less important words between. Such are the enclitics *quidem* and *quis*, the forms of *esse* (cf. the enclitic forms in Greek) and the indefinite pronouns generally. Cf. Milo 4 *timorem, si quem habetis, DEPONITE*; Cat. 4. 6, *Huic si PAUCOS putatis adfines esse, vehementer ERRATIS*.

(7) But when all is said that can be said about the laws of arrangement in Latin, we shall not be prepared to hem our pupils in by hard and fast lines. Position alone does not determine emphasis, simply because emphasis alone did not determine position. So many elements were involved, individual taste and preference counted for so much, that if the same Greek paragraph had been assigned to Cicero, Sallust, Caesar, Varro and Atticus to be translated into Latin, we may be sure that no two would have adopted the same order, any more than an equal number of literary men would today in rendering German into English. Really the natural succession of ideas is much the same in Latin as in our own tongue. Cicero said to the people, using the plain style, "First we showed Cethagus a seal: he recognized (it). *We* the thread cut: we read. It was written in his own hand to the Allobroges's senate and people, that he, what to their representatives he had promised, would do; he prayed that likewise they would do what upon themselves their representatives had taken". Again, "Then I showed tablets to Lentulus, and asked whether he recognized the seal. He nodded. 'It is verily,' I said, 'a known indeed seal, the likeness of grandfather your, a most illustrious man, who loved in a singular degree country and citizens his; which indeed ought to have withheld you from so great wickedness even mute'. In the last clause the predicate *revocare debuit* is final, otherwise the English is made to follow the Latin order. Probably few teachers of elementary composition the country over would accept a Latin exercise arranged so nearly like English. Finally we should in any case make it clear to our pupils that a Latin sentence of any considerable length has its low levels separating the heights of emphasis. It is not a toboggan slide nor a causeway, but a range of hills, a succession of eminences, severed not by impassable gorges, but by gentle and agreeable depressions, and rising higher and ever higher, till at the end we stand on a summit from which we can survey the whole route by which we ascended, and

¹ The attentive reader will note the lack of energetic meaning in *manavit*; also that its position next to *malum* (see context) insures peripety; *transcendit* is vigorous but yields to the still more vigorous *Alpis*; while the most ominous assertion stands last and concludes with a dichoreus.

look far out upon what lies beyond. Or, if we look at such a composition from a distance, as with the eye of an artist, the sky-line is agreeably broken and we feel that we should like to transfer to our own canvas that which seems to be beautified with the inimitable grace and negligence of Nature herself.

JOHN GREENE

COLGATE UNIVERSITY.

REVIEW

Caesar's Gallic War. By Walter B. Gunnison and Walter S. Harley. New York: Silver, Burdett and Co. (1907). Pp. xxxvi + 460 (plates and maps). \$1.25.

Caesar's Gallic War, by Messrs. Gunnison and Harley, appears with its neat red cover and decoration of eagle and fasces, to be but another member of the large family we already know. But a glance at the preface tends to dispel such an idea, for it explains how the authors, after experience of their own, have ventured on an experiment that is likely to prove interesting. With compassion for the children seen staggering daily to and from school under Latin grammar, prose book and Caesar, they have conceived the idea of compressing into one book all the material necessary for the second year of Latin. This effort surely ought to win the gratitude not only of the wise school boards that request children to carry books under the right arm on odd days of the month, and under the left arm on even days, to prevent warping and twisting their spinal columns, but also of the children themselves who must be weary of their burdens. The economy, too, would be appreciated by many families; and the convenience of having all the material easily placed for reference would mean a great saving of time to pupils who have at best in second year Latin about all they can do.

The text of the book comprises the Gallic War, Books I-IV, and the equivalent of a fifth book made up of selections taken from the most interesting parts of Books V, VI, and VII, to be used either by bright classes that have finished the required work (alas! how few they are!), or for sight reading. This extra book would afford an opportunity for teachers who would like to substitute some of the interesting material of the later books for the less vital parts of the first four.

The notes are clear and concise with references to the Grammatical Appendix following. The typography here is especially good. Chapters are separated and numbered by Arabic numerals and the numbers of the lines referred to, arranged in a column on the left, easily catch the eye; the long passages of indirect discourse are reproduced in direct form with verbs in heavier type, and there are references to and quotations from Holmes, Dodge, Fowler, Froude and Plutarch, which tend to sustain interest.

The Grammatical Appendix includes twenty-six pages of tabulated forms and thirty-seven of syntax, the latter having, under each head, references to six grammars commonly used. The principles are for the most part clearly and briefly stated, and are illustrated by examples taken from Caesar; but the typography does not present the material clearly to the eye, and there is perhaps more material than is really needed for second year work.

The thirty-four prose lessons comprise two exercises each, the first exercise consisting of the grammatical principles set forth in the references and notes of the lesson immediately concerned and a review of the principles already considered, the second serving as supplementary to the first, particularly as review. Exercise I of each lesson, regarded as the minimum requirement, has purposely been made short in order that the work may always be completed in one recitation period. Emphasis has been laid on the ablative absolute and indirect discourse, these subjects being introduced early and continued late. The sentences are short, but it might be questioned whether a few more examples and an additional meaning or two for the words in the vocabularies might not have rendered unnecessary the numerous bracketed suggestions in many of the sentences, and thus have given the pupil a chance to think for himself instead of becoming too dependent upon helps.

There is the usual introduction, and the book has eleven full-page illustrations — four colored — including especially good ones of a Roman camp and the construction of an *agger*. There are, besides, ten maps and battle-plans. The general vocabulary gives the pronunciation of proper names and the full forms of the principal parts of verbs.

While one hesitates to say that he approves of a book until he has used it, this one, for the reasons mentioned above, would seem at least worth a trial.

GIRLS' LATIN SCHOOL, Baltimore MARY E. HARWOOD

CORRESPONDENCE

The Classical Association of Pittsburgh and vicinity was honored on April the third by a visit from Dr. Charles Knapp. The Archaeological Society met with the Association to hear Dr. Knapp's lecture on The Roman Theater. This was a very instructive lecture. It is encouraging to hear such men as Dr. Knapp speak words of appreciation with reference to the study of Greek.

The last regular meeting of the Association was held on May 9, in the Fort Pitt Hotel. Dr. Riddle, of the Western Theological Seminary, addressed the Association. His subject was *Dost Thou Know Greek?* He said that in the days of Paul the Apostle any man who gave a negative answer to this question was considered a barbarian. It is Dr. Riddle's opinion that this is the proper way to classify men to-day. He deplores the commonplace attitude of

so many who are concerned with the serious problems of education. The address bristled with wit and wisdom, commanding to all who wish to possess a liberal culture an appreciative knowledge of Greek. This address was followed by a delightful luncheon at which Latin songs were sung and bright toasts given.

Prof. J. B. Hench, of Shadyside Academy, Pittsburgh, gave an interesting report of the meeting of The Classical Association of the Atlantic States, which met in Washington, D. C., April 24-25.

This closed the first year of the Classical Association of Pittsburgh and Vicinity. Its members are looking with pleasure to the work of the coming year.

ANNA PETTY, *Secretary*

THE FIRE AT JOHNS HOPKINS UNIVERSITY

In view of the inaccurate and exaggerated reports of the recent fire which did some damage at the Johns Hopkins University, I have been asked by the editors of THE CLASSICAL WEEKLY to state the facts in so far as they concern the classical departments.

The blaze started on the fourth floor of McCoy Hall in the stack-room, and with the exception of a large loft above, which was somewhat scorched, the fire was confined to that room. Here were stored recent issues of the journals, the later parts of continued works such as Roscher's Lexicon and the Thesaurus Linguae Latinae, new accessions, and, in general, such books and pamphlets as were waiting to be bound and catalogued. But even here the loss was less than might be expected; for during the summer the library staff had bound, catalogued, and removed to its permanent place every volume which was complete and ready to be bound, so that the damage, looked at from the classical point of view, consists in the temporary lack of a few books and journals which can easily be replaced. A fortunate circumstance is that the main classical order of the year was later than usual in coming in and, though received before the fire occurred, was still unopened in the basement.

Far greater than the direct loss from the fire was the damage caused by water in the Classical Library, which is on the third floor and directly under the stack-room. Streams of water flowed down the walls and over the cases until hundreds of books were injured more or less. In few instances, however, were volumes so soaked as to be useless; as a rule, the injury can be fully repaired by the book-binder. As far as the archaeological collection is concerned, nothing was harmed except the exterior finish of showcases, which was tarnished by smoke and water, and one Roman amphora, which was knocked over and broken in the excitement. All things considered, a fire could scarcely have done less damage than this did; and with repairs imme-

diately undertaken and rapidly executed, nothing prevents the resumption of regular university work at the usual time, the first Tuesday in October.

H. L. WILSON

My attempt to give orally a brief outline of my paper on Greek Discoveries and Inventions at the meeting held in Washington recently led to a slight error in the report. I did not intend to ascribe to Apollonius a knowledge of the differential and integral calculus, as stated in THE CLASSICAL WEEKLY, I. 202, but to say that *Archimedes* employed processes which translated into modern mathematical symbols would be the integration of differential equations, and that these processes might have well suggested to a Newton or Leibnitz the invention of the infinitesimal calculus.

May 18, 1908

MILTON W. HUMPHREYS

RES VARIAE

We quote with pleasure the following "Obiter Dicta" from The Lawrence Latinist, a number of The Lawrence University Bulletin, published under the direction of the Latin Department of Lawrence University, in April, 1908:

"Latin is an essential instrument for the educated use of the English language".

"It should never be forgotten that Latin literature has largely contributed to making the life and literature of the civilized world to-day what it is".

"No study of the development of European institutions is possible without a knowledge of Latin, for in it are contained the records of the development of law, religion, literature and thought".

"A knowledge of the structure of the Latin language is the most valuable help to understanding the general principles of the European languages, and its regular and formal syntax is a valuable corrective to the loose phrasing which easily arises from the syntactical freedom of English".

"The most obvious obstacle to the popularity of the classics is of course their excellence. Hardly any one to-day reads literature of that grade in any language. If there were a large body of foolish or improper fiction in the ancient tongues, they would have no occasion to complain of neglect. This lack cannot now be supplied".—Emily James Putnam.

A teacher in a North Carolina school recently asked the pupils of the seventh grade to sketch the events surrounding Julius Caesar's death. A boy in the class wrote as follows:

"Caesar was killed by the ides of March. Somebody told him he had better watch out for the ides, but he said he wasn't afraid of them. One morning when he was going along the street a man said to him, the ides are here. And Caesar said, but they

ain't all here. Then he went in the Senate House, and the ides were over in one corner. Directly one of them ran up and struck his dagger in Caesar's back, and then all the other ides stuck their daggers in him, and he fell over and died".—From Harper's Monthly Magazine, September, 1907.

Prof. H. Diels, in behalf of the commission that is preparing the Thesaurus Linguae Latinae, reports to the Berlin Academy of Sciences that the third volume is in type down to *Carmen*, the fourth down to *Conventus*, and the proper names, separated from the rest of the material, to *Caesidius*.—*The New York Evening Post*.

Since the Olympic games were revived in 1896, this year is the first occasion on which they have coincided with the ancient Olympic lunar epoch. Among the ancient Greeks the date of the quadrennial Olympic games was regulated by the full moon next after the summer solstice. By coincidence rather than by design July 13, the opening day of the London games, was also the day of the first full moon after the summer solstice.

Falling as it did this year in the middle of the month, the coincidence becomes still more remarkable. By the Greek calendar the day of the full moon was always the 14th of the month, and therefore the present mid-July games at the stadium, judged by the moon's age, the month or the year, could hardly approximate nearer to the actual time of the national games of ancient Greece.—*New York Sun*, July 26.

Horace Epistles 2. 16 *iurandasque tuum per numen ponimus aras* has been translated, according to Prof. A. W. Hodgman, of the Ohio State University, by "we erect altars to be sworn *at* in your name".

The following translations were supplied by Prof. S. G. Ashmore, of Union College:

Terence Ph. 831-832 *otium ab senibus ad potandum ut habeamus*: "that I may produce a hatred by old men for drinking".

Horace Carm. 1. 22. 15-16 *nec Iubae tellus generat, Conum, arida tellus*: "nor does the land of Juba beget a lioness, a dry nurse".

Guglielmo Ferrero, author of a most suggestive work, The Greatness and Decline of Rome, is expected to arrive in America about October 15. He comes primarily to deliver a course of Lowell Institute lectures at Boston. Next he will go to Washington. It is hoped that he will be heard also at Columbia University. He has already been enthusiastically received in Paris and South America.

The Codex Vossianus of Lucretius has been elaborately reproduced by phototype at Leyden, by Sijthoff.

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